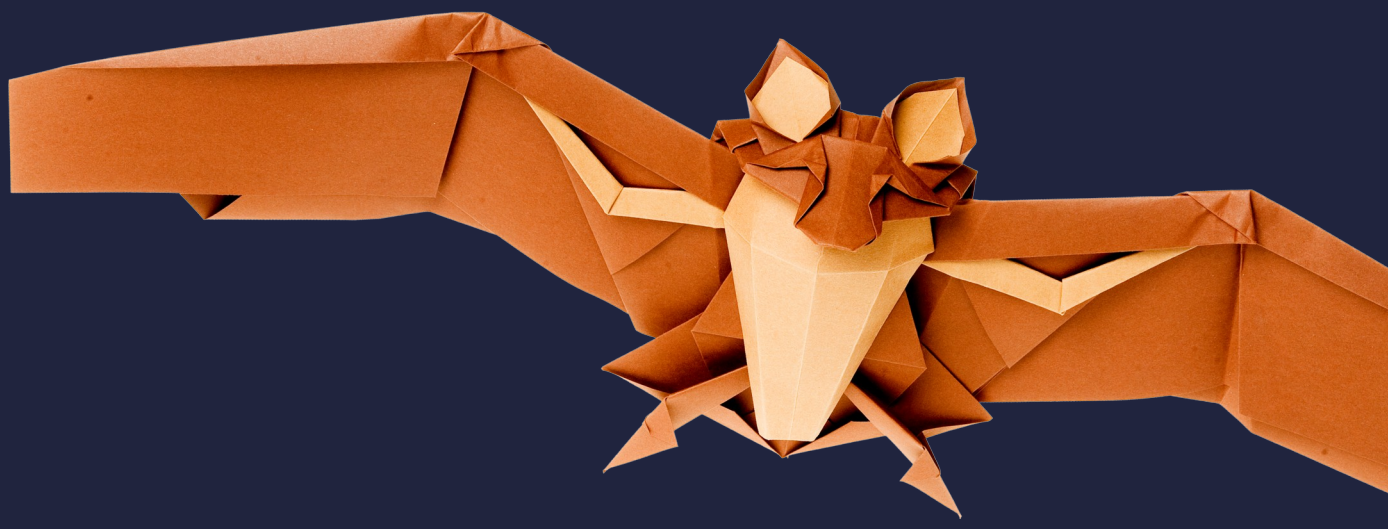
Pearson Edexcel

A Level Music Technology

9MT0/03 2026

Teacher Support for Questions 5 & 6



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Update on Component 3 Exam Paper and New Support Materials

As part of our ongoing commitment to making our assessments as fair and accessible as possible for all candidates, we've recently completed a review of our Component 3 exam papers.

Over the past few exam series, we made some changes to the structure of certain questions particularly Questions 5 and 6 in our A Level Paper with the aim of improving accessibility and ensuring an appropriate level of challenge.

After feedback from centres, we've decided to return to the original format and structure of these questions, as used in the Sample Assessment Materials (SAMs). This change will take effect starting with the June 2026 question paper and all subsequent exam series.

To help you and your students prepare, we've created a support pack with updated guidance and examiner commentaries, giving a clear picture of what to expect in future exam papers.

We have also updated the Question Papers from previous exam series so that you'll have a complete and consistent set of papers to use as mock exams.

As always, if you have any questions, please don't hesitate to contact our Subject Advisor or submit a query through our support portal.

This pack has been designed to support students in completing Question 5 and 6 of the exam paper.

Question 5

From 2026 papers the question format will be the same as the Sample Assessment Materials published in 2017. The question will appear as one sentence similar to:

Compare the production techniques used in each version of the song.

Pearson have re-issued new versions of the 2023-2025 exam papers so that teachers can see what question 5 will look like and candidates can get used to this format in their mock exams.

The command word is ‘compare’. The specification states on page 59: “Compare: Make points about the similarities and differences. Make relative judgements.”

Both AO3 and AO4 are assessed in this question:

AO	Definition of AO	Marks
AO3	Demonstrate and apply knowledge and understanding of music technology.	5
AO4	Use analytical and appraising skills to make evaluative and critical judgements about the use of music technology.	10
Total		15

It is expected that candidates cover the scope of the following bullet points in order access all the marks:

- Capture, production approach and music style
- Sequencing, synthesis and sampling
- EQ and filtering
- Dynamic processing
- Pan and stereo field
- Effects.

However, it is possible that some of these may not occur in some recordings. For example, sampling won’t be present in a 1950s recording. Candidates may use the above bullets as subheadings help them structure their answers.

Quite commonly, candidates often do not refer to the songs specifically but instead offer a pre-prepared account on (principally) capture and technology associated with each era of recording, resulting in a low- to mid-band mark. To receive more credit, candidates must provide detailed analysis of the specific recordings, not merely resort to prepared memory recall of the eras.

When giving descriptions, candidates should be precise about where and what instrument production features occur in the song, e.g. “The electric guitar at

2:03…” or “The piano in the first chorus…”. If a candidate just says, “there is reverb”, the examiner would not be able to fully credit this if it’s not shown that the candidate has analysed on which instrument and where in the song it’s audible because effects would be different on each instrument and at different points in the song. To obtain higher marks, candidates must go into detail about parameter settings and how the music is impacted.

When candidates are answering this question, they may either:

- discuss the two recordings separately and any comparisons would be implied, or
- construct their answer as a series of direct comparisons, or
- a mixture of the two above approaches.

The approach the candidate would take would be dependent on the recordings and their preference. Examiners credit the analysis of the production features of each recording.

The levels-based mark scheme published in the Sample Assessment Materials is used to mark candidate responses. This mark scheme will remain the same for the lifetime of the specification. Below, there is an additional fourth column below which shows the typical characteristics of work in each level which helps define the key words 'limited', 'some', 'clear', 'detailed' and 'sophisticated' further:

Level	Mark	Descriptor	What might this look like?
	0	No rewardable material.	• Blank • No relevant information
Level 1	1-3	• Demonstrates limited knowledge and understanding of production techniques used, some of which may be inaccurate or irrelevant (AO3). • Gives limited analysis and deconstruction of production techniques used with little attempt at chains of reasoning (AO4). • Makes limited comparisons between the two recordings, with little or no conclusion (AO4).	• A limited response with little credit-worthy content • A few AO3 points with little or no AO4 explanation • Many inaccuracies may be present
Level 2	4-6	• Demonstrates some knowledge and understanding of production techniques used, which is occasionally relevant but may include some inaccuracies (AO3). • Gives some analysis and deconstruction of production techniques used with simplistic chains of reasoning (AO4). • Makes some comparisons between the two recordings, reaching unsupported conclusions (AO4).	• Principally AO3 points • Some basic AO4 explanation rather than explaining parameters and/or the effect for each feature • Some inaccuracies may be present
Level 3	7-9	• Demonstrates clear knowledge and understanding of production techniques used, which is mostly relevant and accurate (AO3). • Gives clear analysis and deconstruction of production techniques used, with competent chains of reasoning (AO4). • Makes clear comparisons between the two recordings, reaching partially supported conclusions (AO4).	• Clear valid technical detail for AO3, but with general explanation for AO4 • There are general points about technology and eras that could be applied to **any song** • General discussion of processors • A few inaccuracies are present
Level 4	10-12	• Demonstrates detailed knowledge and understanding of production techniques used, which is relevant and accurate (AO3). • Gives detailed and accurate analysis and deconstruction of production techniques used, with logical chains of reasoning on occasion (AO4). • Makes detailed comparisons between the two recordings, reaching well supported conclusions (AO4).	• Responses are detailed, with most AO3 points accompanied by a functional AO4 explanation • Points about technology are **applied to the specific songs** • Parameters are discussed, with detail about the processors • Information is largely accurate OR • A highly detailed, sophisticated response, but with limited scope
Level 5	13-15	• Demonstrates sophisticated and accurate knowledge of production techniques used throughout (AO3). • Gives sophisticated and accurate analysis and deconstruction of production techniques used, with logical chains of reasoning throughout (AO4). • Makes detailed comparisons between the two recordings, reaching sophisticated conclusions (AO4).	• Responses are sophisticated and accurate, with most/all AO3 points explained for AO4 • Discussion of parameters is **applied to specific instruments/time references within the songs** • There is a wide scope that is not limited to one or two aspects of production • Information is accurate for most of the response

The indicative content in the mark scheme is used by examiners to check for the accuracy of what the candidate writes. It will include the most likely information given by candidates and indicates the level of detail expected. The indicative content is not prescriptive, and candidates are not required to include all of it. Other relevant material not in the indicative content must also be credited so examiners will listen to the songs to check candidate accuracy. The indicative content changes every year depending on the songs.

Question 5 exemplars

The following two Question 5 exemplars use genuine candidate responses to 2025 Question 5 but show how the formatting would look and how they will be assessed in 2026. Examiner marks and comments are shown in red.

The exemplar on the next few pages is low in the Level 5 band. This candidate has covered a wide scope, covering the bullet points on page four of this document.

In the first two subtitled sections, the candidate has compared stereo and noise. This is quite general and could be applied to any song from the eras, so it's Level 3.

In the next section, "track 5" on the second page, there is detail applied to the song, e.g. instrumentation, and some information about specific instruments, e.g. the vocal is closest. So, this section is overall Level 4.

In the next section, "track 6" beginning at the bottom of the second page, there is Level 5 material. In particular, the discussion around the bass synthesiser is accurate and sophisticated, with parameter discussion and even linked to the wider context. A precise location in the song is given for a riser with an accurate description. The description of the vocal delay is accurate with a time reference of where it appears in the song. The time references enable the candidate to give detailed analysis of the songs. The paragraph about the vocal pitch shifting isn't accurate, however, overall this page is Level 5.

The final paragraph on the fourth page is general Level 3 work.

Holistically, this response is Level 5, mostly because of the third page. It doesn't score 14 or 15 because the Level 5 work isn't sustained throughout.

5 Dean Martin: *Sway* (1954)

and

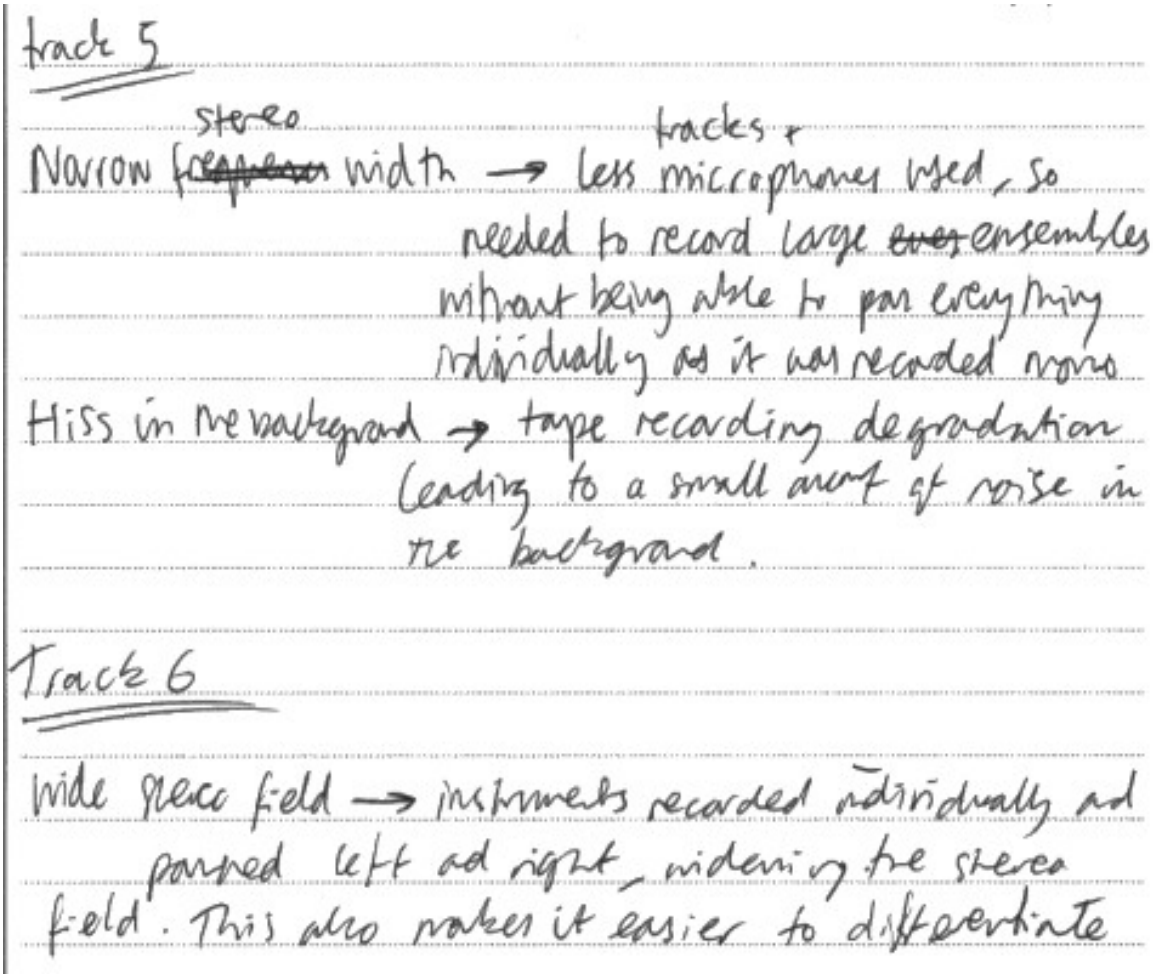
Shaft: (*Mucho Mambo) Sway* (1999)

Compare the production techniques used in each version of the song.

(15)

13

L5 = 13 Just into L5. Lots on capture, but this is appropriate for DM. Parameter discussion (with time references) on specific instruments later in the response and a wide scope, although a few inaccuracies detract.


track 5
stereo
tracks
Narrow width → less microphones used, so needed to record large ensembles without being able to pan everything individually as it was recorded mono
Hiss in the background → tape recording degradation leading to a small amount of noise in the background.
Track 6
wide stereo field → instruments recorded individually and panned left and right, widening the stereo field. This also makes it easier to differentiate

between instruments.
Background noise present → recording environment noisy - capturing unwanted sounds (plyers, etc...)

track 5

acoustic instruments → no synthesisers or digital instruments. natral band sound.
Limited frequency ~~response~~ range → caused by older microphones and recording equipment with narrow frequency response (less bass + highs)
natural reverb used → recorded in a reverberant space (e.g. a hall) and capturing the reverb with the performance. the vocalist was closer to the microphones, so more of the ~~fi~~ singer is heard than the reverb.
proximity effect → vocalist close to the mic boosting low frequencies
String section recorded with 1 mic → mono recording
orchestra
Real players → orchestra live recording
track 6
Fusion of genres → more brazilian carnival samba instruments used, with blend of synthesisers.
Sampled string sounds → virtual string sounds used instead of real plyers - limited expression

Bass synthesiser used → Likely the Roland TB303. It has a filter envelope that modulates the high cut to move downads, with high resonance. Creating signature 90s 'acid' bass sond (e.g. Everybody needs a 303 - Fatboy Slim). Subtractive synthesis - rich waveforms reduced in harmonics by applying filters.
(filter sweeps)

Risers (0:16) → creating tension by using noise, and automating a high cut filter cut off to rise gradually.

Drum machines used → likely the Linn LM1, using real acoustic samples of instruments. Creating identical hits - snares, Quantised

Stereo - delay on vocals (0:04) → low wet signal, 1/4 crotchet delay time. Ping - pong around the ears.

Pitch shifting vocals (02:44) → pitching up by a few semitones to fit the harmony. Formant shift - sounds like a different voice.

Heavy compression → low threshold, high ratio on drums, horns, vocals. reduces dynamic range, making percussion punchy. horns are very clear - and have been panned around the stereo field - each horn distinguishable.

reverb added ~~to~~ vocals → low wet, long decay.
Percussive samples used to give a more human performance.

Track 5

Condenser microphones used for vocal → sensitive dynamic + frequency response.

Limited processing used → no/limited compression, tape recording would reduce dynamics + clip.
all reverb is natural.

Guitar recording using close mic techniques.
condenser microphone towards the 12th fret for a clear sound.

The exemplar on the next few pages is an example of Level 3. The candidate has used bullet points rather than continuous prose, which is acceptable.

The candidate has subtitled a section AO3, then repeated the exact same points in the next section but with light elaboration. The candidate could have saved time by just omitting the AO3 subtitled section because no credit is given for repeats. Therefore, the credit-worthy part of this response is about half the length that it appears.

There is no direct comparison between the recordings, however it's implied because the candidate has given similar contrasting points for each recording.

Overall, this response fits the Level 2 description of "some knowledge and understanding of production techniques used". There are principally AO3 points, with some basic AO4 explanation rather than explaining parameters and/or the effect for each feature. However, there is a description of sweeping EQ with a time reference and instrument, showing some detail, which is almost level 5. Also, there is a time reference for the vocal reverb, showing some detail, however the description is basic.

In conclusion, Level 3 is a best fit for this candidate.

5 Dean Martin: *Sway* (1954)

and

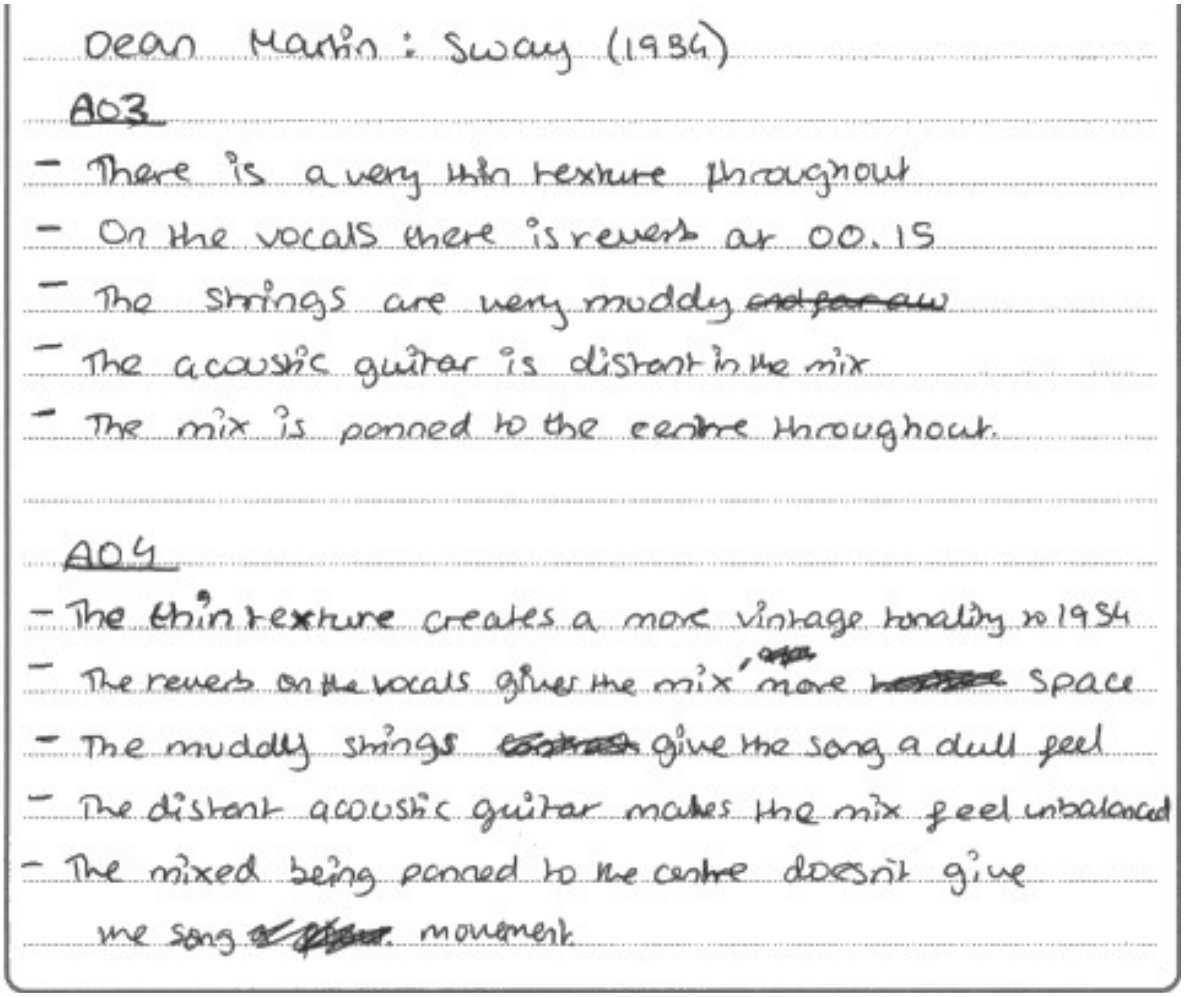
Shaft: (*Mucho Mambo) Sway* (1999)

Compare the production techniques used in each version of the song.

(15)

8

L3 = 8 Mostly clear/general discussion, weighted towards AO3. EQ discussion (with time reference) is the strongest element, moving it further from L2.



Dean Martin : Sway (1954)

AO3

- There is a very thin texture throughout
- On the vocals there is reverb at 00.15
- The strings are very muddy
- The acoustic guitar is distant in the mix
- The mix is panned to the centre throughout.

AO4

- The thin texture creates a more vintage tonality to 1954
- The reverb on the vocals gives the mix more space
- The muddy strings give the song a dull feel
- The distant acoustic guitar makes the mix feel unbalanced
- The mixed being panned to the centre doesn't give the song movement

~~A04~~ A04

Shaft : Sway (1999)

A03

- Sampling is used on vocals
- Delay on the vocals
- A drum machine is used
- EQ is used on the vocal at 00.50
- The horns have been played through MIDI keyboard.
- There is mono synth playing strings

A04

- The sampling allows the vocals to have a clear balanced volume.
- The delay creates movement in the mix
- The drum machine supports the melody instruments giving it a modern, EDM feel.
- The EQ moves, gradually ~~bringing to frequency high~~ removing higher frequencies creating anticipation
- The MIDI keyboard allows more clarity of note length.
- The synthesiser playing strings gives the mix a sense of live playing ~~and~~ with more piercing sounds like live microphone capture.

Question 6

In question papers between 2023 and 2024, the question was formatted to illustrate that there were two parts to the question with bullets:

- use of a specific production technique within the song
- wider context of the same production technology over a period of time.

In 2025, the two parts of the question had two sub-questions (a) and (b). Part (a) was song-specific use of synthesis with a bulleted list of instrument and timing references to guide candidates towards relevant parts of the recording. Part (b) was a wider context question about synthesis.

In 2026 papers, the question format will revert to that found in the Sample Assessment Materials published in 2017. The question will be a single question worth 20 marks without sub-questions. The question will appear as one sentence along the lines of:

Evaluate the use of <name of specific production technology> in the recording, and ways in which <name of specific production technology> has been used in music recordings <time period>.

The command word is evaluate. The specification states on page 59: "Evaluate. Make judgements against parameters. Draw conclusions, justify opinions or making comparisons."

It is expected that candidates cover the scope of both parts of the question in order access all the marks. The areas that the candidates must cover in their answers are:

- song-specific use of the production technique
- wider context of the production technique.

Candidates may use the above two subheadings to structure their answer.

Prior to 2025, candidates often did not give enough detail on the song-specific use of the production feature. It is expected that when discussing production features, candidates should give time and instrument references so that their song-specific analysis is clear to the examiner. If a candidate just says, "there is a synthesiser", the examiner would not be able to fully credit this if it's not shown that the candidate has analysed the timbre and where in the song it's audible. They may structure their answer using subheadings of each particular instance of the production feature in the song. Candidates should go into detail about parameter settings and how the music is impacted.

For the second part of the question, candidates should evaluate the wider context of the production feature, referring to how the technology has evolved

over time and its impact on music, giving examples of technology and production approaches linked to eras, genres and/or artists.

This question is more focused than Question 5, as it relates to a single production approach. Examiners will use the indicative content to guide them in determining the appropriate level and mark using the levels-based mark scheme found in the Sample Assessment Materials. However, as stated in the Sample Assessment Materials, other relevant material not suggested below will

also be credited:

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–4	• Demonstrates limited knowledge and understanding of production techniques/technology used, some of which may be inaccurate or irrelevant (AO3). • Applies limited analysis and deconstruction of production techniques/technology used in the recording with little attempt at chains of reasoning (AO4). • Makes limited connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes limited evaluative and/or critical judgements about the wider impact of the production techniques/technology used in the recording (AO4).
Level 2	5–8	• Demonstrates knowledge and understanding of production techniques/technology used, which are occasionally relevant but may include some inaccuracies (AO3). • Applies some analysis and deconstruction of production techniques/technology used in the recording, with simplistic chains of reasoning (AO4). • Makes some connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes some evaluative and/or critical judgements about the wider impact of the production techniques/technology used in the recording (AO4).
Level 3	9–12	• Demonstrates clear knowledge and understanding of production techniques/technology used, which are mostly relevant and accurate (AO3). • Applies clear analysis and deconstruction of production techniques/technology used in the recording which is mostly detailed, with competent chains of reasoning (AO4). • Makes valid connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes clear evaluative and critical judgements about the wider impact of the production techniques/technology used in the recording (AO4).
Level 4	13–16	• Demonstrates detailed knowledge and understanding of production techniques/technology used, which are relevant and accurate (AO3) • Applies detailed and accurate analysis and deconstruction of production techniques/technology used in the recording, with logical chains of reasoning on occasion (AO4). • Makes detailed and valid connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes detailed and valid evaluative and critical judgements about the wider impact of the production techniques/technology used in the recording (AO4).
Level 5	17–20	• Demonstrates sophisticated and accurate knowledge and understanding of production techniques/technology used throughout (AO3). • Applies sophisticated and accurate analysis and deconstruction of production techniques/technology used in the recording and logical chains of reasoning throughout (AO4). • Makes sophisticated and valid connections between the production techniques/technology used in the recording and their wider impact (AO4). • Makes sophisticated and valid evaluative and critical judgements about the wider impact of the production techniques/technology used in the recording (AO4).

The indicative content in the mark scheme is used by examiners to check for the accuracy of what the candidate writes. It will include the most likely information given by candidates and indicates the level of detail expected. The indicative content is not prescriptive, and candidates are not required to include all of it. Other relevant material not in the indicative content must also be credited. For the song specific part of the question, examiners will listen to the song to check candidate accuracy. For the wider context, if a candidate writes something relevant, then the expert examiner would be able to know whether it is credit worthy. The indicative content changes every year depending on the topic of the question.

Question 6, unlike question 5, is more focused on just one production aspect, so the indicative content is more likely to cover every candidate response. Examiners use the indicative content to help them determine the level of detail and sophistication in the response to determine the level in the levels-based mark scheme. However, as stated in the Sample Assessment Materials, marks are not limited to the indicative content and other relevant material will also be credited.

Question 6 exemplars

The following two Question 6 exemplars use authentic candidate responses to 2024 question 6 but show how the formatting would look and be assessed in 2026. The examiner marks are shown in red.

The 2024 question focused on delay.

Examiners will use the indicative content to guide them towards the correct level in the levels-based mark scheme. Using the indicative content is useful for examiners to help them only credit work that is relevant and correct, and to avoid crediting imprecise writing.

In the two exemplars in this pack, AO3 points are shown by a single underline. AO4 explanations are shown by a double underline.

The arrows show where a repeat point has been made; repeat credit is not given. Not all repeats are shown because there are many, e.g. decades.

Candidates will write their answers using different wording to the indicative content. It is the examiner's job to interpret the candidate text and see if it is close enough to the indicative content. In the exemplars below, the points and explanations are given using the wording from the mark scheme, in the order they appear in the candidate response, so that you can see how the indicative content was applied.

The candidate on the next few pages did not use subheadings to indicate the song-specific and wider context. However, the response is still mostly in two halves; the song-specific detail is first, followed by the wider context aspect of the question.

The following exemplar is a Level 3 response.

The examiner will use the indicative content part of the mark scheme to check whether a lengthy response like this contains relevant information and is precise enough to be worthy of credit.

The content covered in the indicative content part of the mark scheme is shown by a single red underline for a relevant AO3 description and a double red underline for an AO4 expansion. In order in the candidate response:

First half page (song specific):

- Delay on drums (AO3)
- Vocal delay (AO3)
- Atmospheric (AO4)
- Delay on hi-hat (AO3)
- Adds rhythm (AO4)

Rest of response (wider context):

- Tape delay (AO4)
  Incorrect delay type (stereo) linked to reggae not credited
- Digital delay and it's linked to the song (AO4)
  First half of second page is not precise enough for credit. It's too general.
- Stereo delay (AO4)
- Emulation/convolution of earlier types or digital delay (AO4)
- MIDI control/automation (AO4)

This response meets the Level 3 AO3 descriptor of "clear knowledge and understanding of production techniques/technology used". For AO4, they make "valid connections between the production techniques/technology used in the recording and their wider impact" but there is little "clear evaluative and critical judgements about the wider impact of
the production techniques/technology". There is not the level of detail required for Level 4 and it's not as sophisticated as the Level 5 exemplar later in this pack. It is closer to "some" (Level 2) than "detailed" (Level 4), so nearer the bottom end of Level 3 on 10 marks.

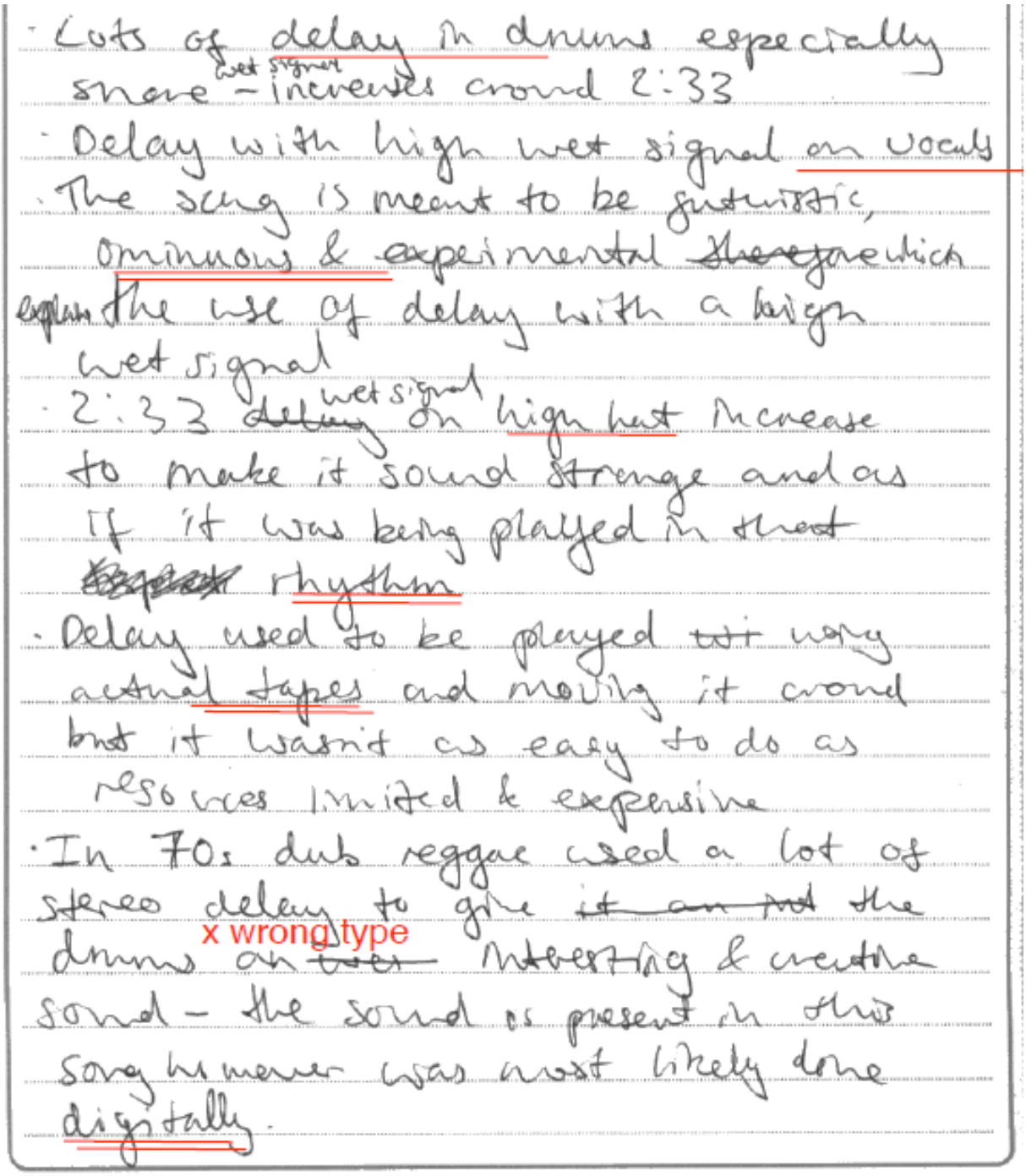
6 Keane: Atlantic (2006)

Evaluate the use of delay effects in this recording, and the methods used to create delay effects from the 1940s through to the present day.

(20)

Level 3: There is clear description of the use of delay in the recording. It shows clear knowledge of the wider context. However, overall it's lacking in detail for Level 4.

10


Lots of delay in drums especially snare – wet signal increases around 2:33
Delay with high wet signal on vocals
The song is meant to be futuristic, ominous & experimental which explains the use of delay with a high wet signal
2:33 wet signal on high hat increase to make it sound strange and as if it was being played in that rhythm
Delay used to be played using actual tapes and moving it around but it wasn't as easy to do as resources limited & expensive
In 70s dub reggae used a lot of stereo delay to give the drums an interesting & creative sound – the sound is present in this song however was most likely done digitally.
x wrong type

- Nowadays delay easier & more common as you can do it digitally for free however many times you with and can change the settings to suit your liking ~~and~~ by even adding different FX layers to it. Unlike in the older days where people had to be careful as not likely they can fix their mistakes as ~~not~~ resources & money limited. As it was by hand, not possible to be as creative as now where we get many options and different types of delay such as tape delay & stereo delay digitally which is inspired ~~by~~ by the old, hardware methods of delay.
= emulation
- Now delay is in almost all sample genres.
- Very easy to temporarily change delay automations in a section e.g. Torch on Logic Pro or even physically adjusting on Logic Pro

The following excellent response scores Level 5, showing that the candidate had listened carefully and evaluated the use of delay in the recording. Their response then goes on to evaluate delay in the wider context. This candidate answers the question in distinct paragraphs; some paragraphs discuss the song-specific use of delay, others discuss the wider context.

This response didn't use all the four pages of answer space, showing that it's possible to score well with concise and accurate content.

The candidate supports the answer with time references and instrumental parts so that it's clear to the examiner where in the song and which instrument they are discussing, so allows the candidate to demonstrate "sophisticated" (Level 5) analysis.

The content covered in the indicative content part of the mark scheme is shown by a single red underline for a relevant AO3 description and a double red underline for an AO4 expansion. In order in the candidate response:

Paragraph 1:

- Delay on hi-hat (AO3 song specific)
- 16th notes (AO3 song specific)
- Medium/high feedback (AO3 song specific)
- Plug-ins/DAW (AO4 wider context)
- Tempo/beat sync/tap tempo (AO4 wider context)

Paragraph 2: (all AO4 wider context)

- Tape loops
- Difficult to achieve accurate delay times/no tempo sync

Paragraph 3: (AO4 wider context)

- Allow credit for linking an artist/genre to a specific technology/production approach
- linking a decade to a technology
- slap back delay
- most widely used on vocals
- slap back has a single repeat
- Slap back has a relatively short delay time
- Slap back gives a doubling/layered effect without affecting the clarity of the music

Paragraph 4: returns to the song specific discussion

- Vocal delay (AO3 song specific)
- Adds space/dimension (AO4 song specific)
  Some repeated information about DAWs, so no further credit

Paragraph 5: returns to wider context AO4

- Stereo/panned/ping-pong delay

- More control over delay patterns/repeat volumes/multi-tap

Paragraph 6: conclusion

> Although there is a conclusion offered, it doesn't add any further information. It's mostly repeating what has already been discussed, i.e. the conclusions have already been drawn.

With many relevant points with expansions this leads to the Level 5 descriptor of "sophisticated throughout". However, there could have been more exploration of other delay types in the wider context, so not quite full marks.

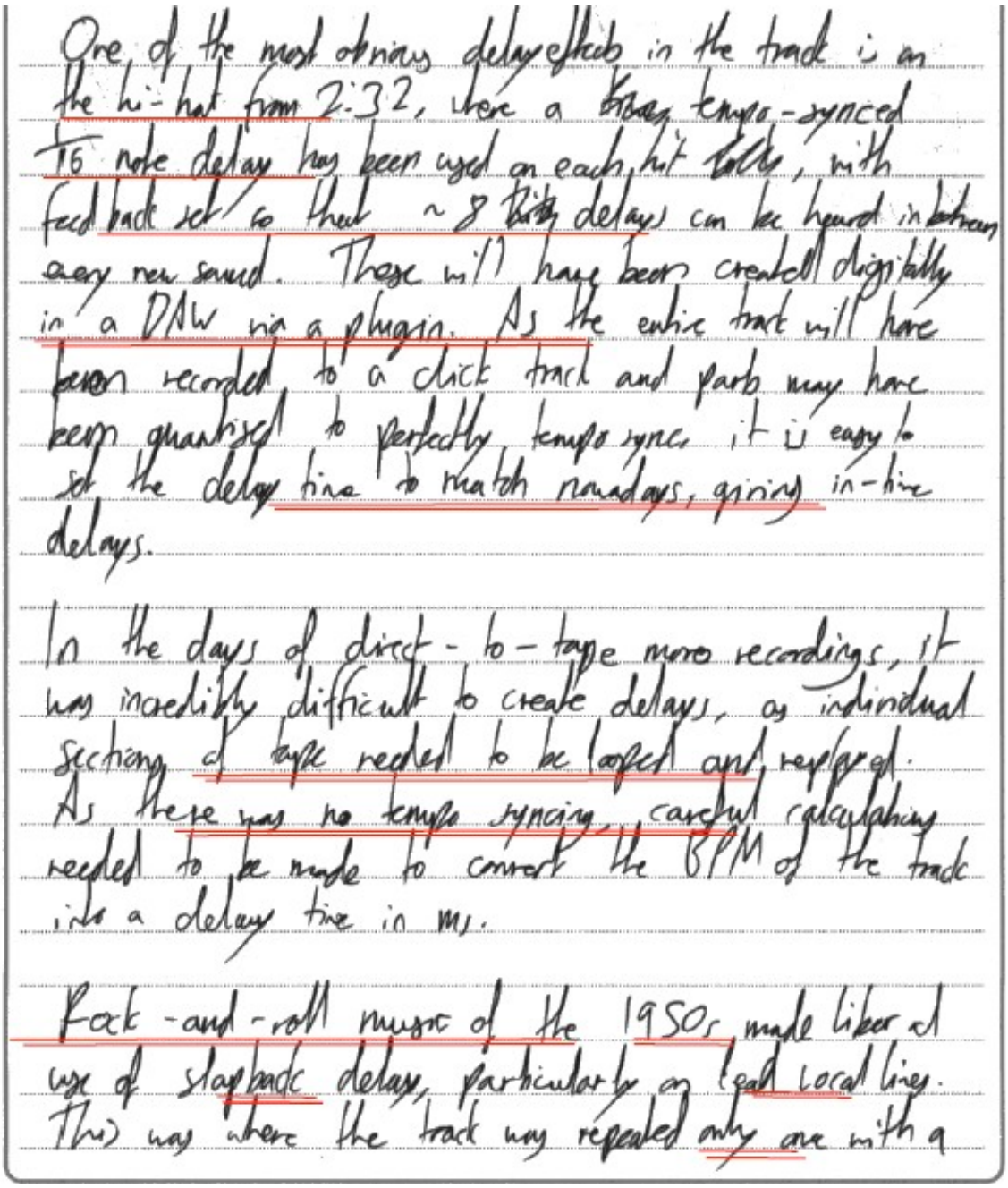
6 Keane: Atlantic (2006)

Evaluate the use of delay effects in this recording, and the methods used to create delay effects from the 1940s through to the present day.

(20)

18

Level 5. A sophisticated response with detail about the use of delay in the song with time references, in particular, the drum delay, and sophisticated detail in the wider context of the use of delay. However more examples of the wider context could have been discussed.



One of the most obvious delay effects in the track is on the hi-hat from 2:32, where a 16th note tempo-synced delay has been used on each hit (16th), with feedback set so that ~8 delays can be heard in between each new sound. These will have been created digitally in a DAW via a plugin. As the entire track will have been recorded to a click track and parts may have been quantised to perfectly tempo sync it is easy to set the delay time to match nanoseconds, giving in-time delays.

In the days of direct-to-tape mono recordings, it was incredibly difficult to create delays, as individual sections of tape needed to be looped and replayed. As there was no tempo syncing, careful calculations needed to be made to convert the BPM of the track into a delay time in ms.

Rock-and-roll music of the 1950s made liberal use of slapback delay, particularly on lead vocal lines. This was where the track was repeated only once with a

very short delay time, so as to thicken the timbre without sacrificing clarity of the words being sung by muddying the sound with too many delayed signals. Any delay time over ~ 40-50 ms can be perceived as an individual, discrete echo, whereas any a delay time below that only thickens the sound without two audible signals.

In the Keane track, a $\frac{1}{4}$ note delay may been added to the lead vocal line starting at 1:03 which, along with the reverb, gives a deliberately distant sound to the line. In a DAW such as the one used for this track, many different parameters can be altered in a delay plugin. The delay time can either be as a time - stamped note value or in ms and the feedback level tells how many repeats are wanted. 0% feedback is just one repeat (slapback), while 100% would give endless delayed signals, building on one another.

There are also several different types of delay available in a modern DAW. The most common is a mono delay, which repeats equally in the left & right channels. Stereo delays allow different parameters for each channel, with different mix settings, feedback levels & delay times in each. Ping-pong delays switch the delayed signal alternately between the L & R channels, giving

a wider, stereo effect. There are also delays such as Multi Tap delays which apply different modulation effects onto the delay, as well as giving more creative control over delay rhythms & volumes.

Overall, delay effects have come on a great deal since original tape-based delays, and the advent of digital technologies has allowed for much easier manipulation of delays, leading to greater creative freedom for artists & producers.